



ROYAL ACADEMY
OF MUSIC

PROSPECTUS

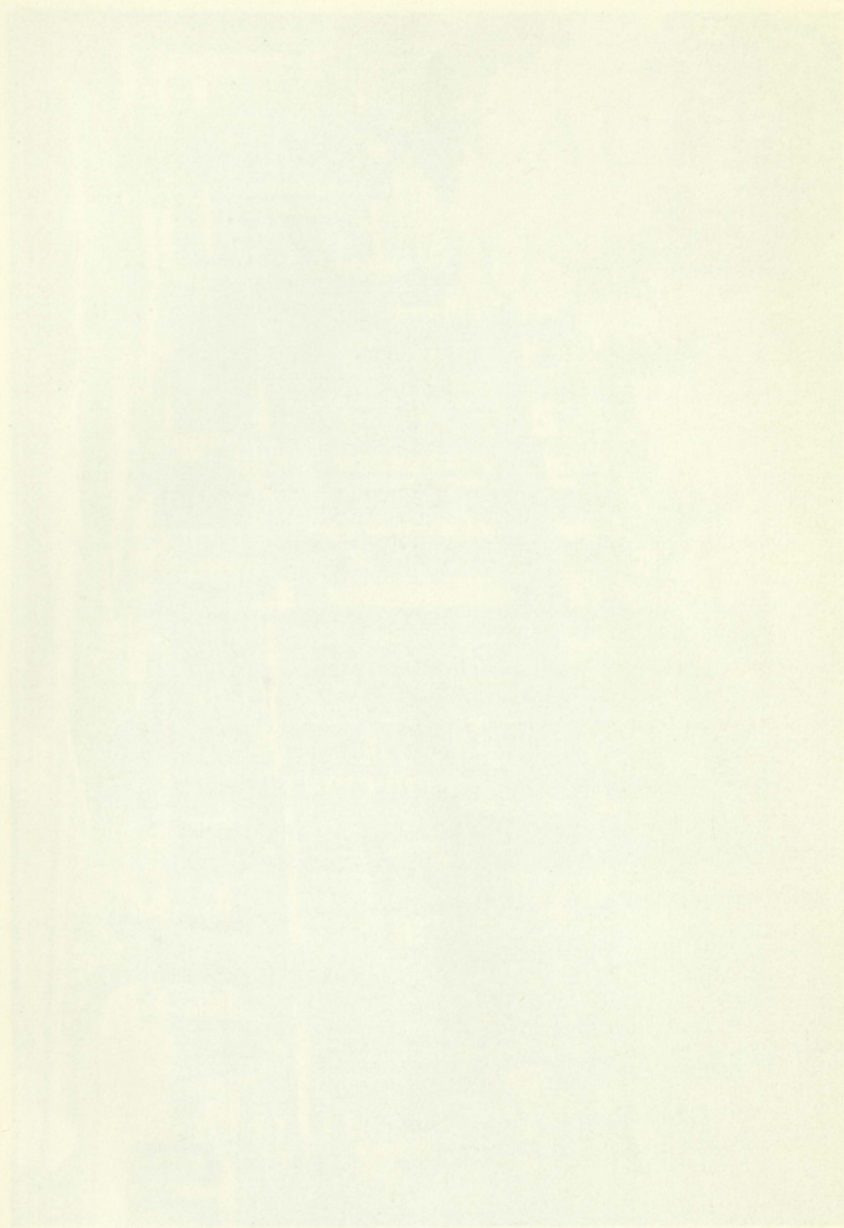
1969-70

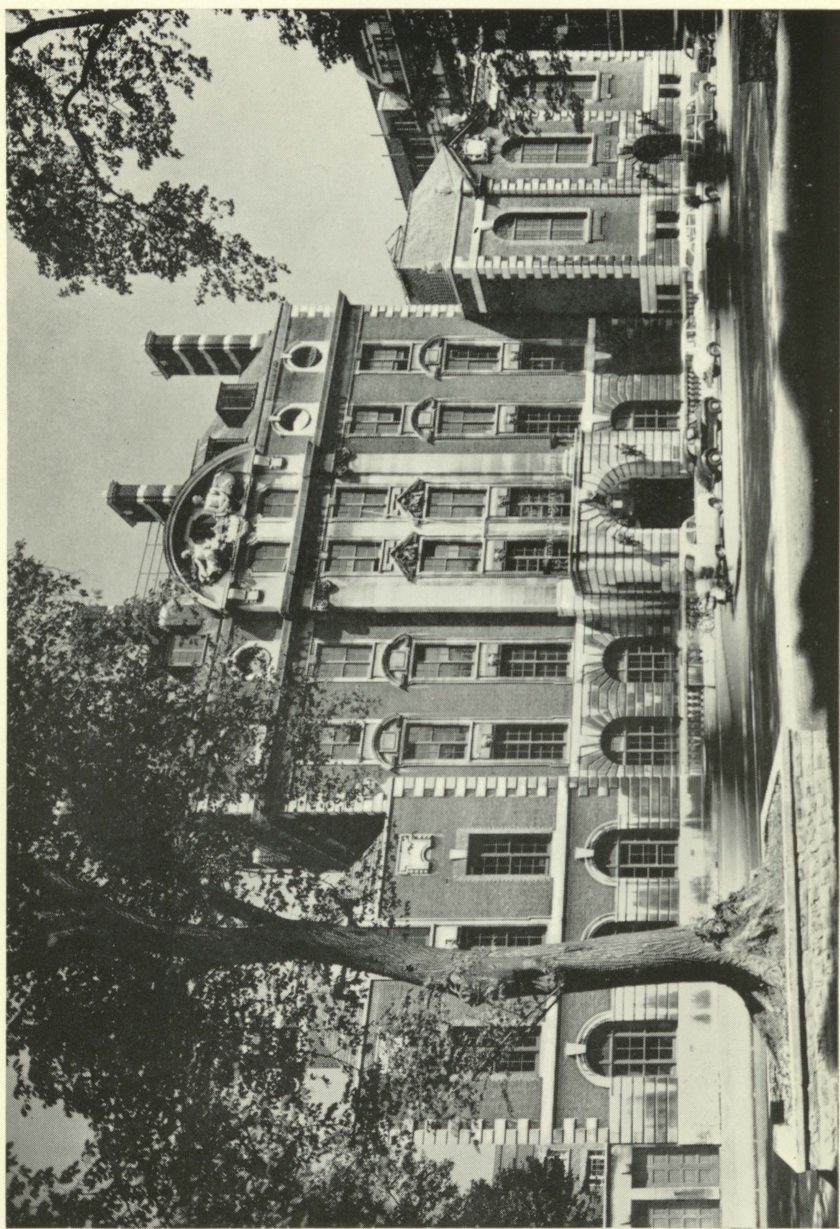


ROYAL ACADEMY

OF MEDICINE

LECTURES





Issued September 1969 All previous Prospectuses are cancelled

ROYAL ACADEMY OF MUSIC

Instituted 1822. Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President

H.R.H. The Duchess of Gloucester

Principal

Anthony Lewis, C.B.E., M.A., Mus.B. (Cantab.),
Hon. R.A.M., Hon. F.T.C.L.
Late Peyton and Barber Professor of Music in the University of Birmingham

Warden

Derek Gaye, M.A. (Cantab.), Hon. R.A.M.,
Hon. R.C.M., A.R.C.O.

Secretary-General

H. Stanley Creber, O.B.E., Hon. F.R.A.M.

MARYLEBONE ROAD, LONDON, N.W.1

Telegrams: Counterpoint, Norwest, London

Telephone: 01-935 5461 (4 lines)

GOVERNING BODIES

President

H.R.H. The Duchess of Gloucester

Vice-Presidents

Sir John Barbiroli, C.H., Hon. Mus.D., Hon. D.Litt., F.R.A.M., F.T.C.L.
Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C., Hon. F.R.A.M.
The Rt. Hon. Sir Alan Lascelles, G.C.B., G.C.V.O., C.M.G., M.C., M.A.,
Hon. D.C.L. (Oxon.), Hon. F.R.A.M.
The Rt. Hon. Sir Benjamin Ormerod, P.C., Hon. LL.D., Hon. F.R.A.M.

The Governing Body

Chairman: *Sir Gilmour Jenkins, K.C.B., K.B.E., M.C., Hon. F.R.A.M.
Vice-Chairman: *W. Graham Wallace, Esq., F.C.A., Hon. F.R.A.M.
(Deputy Hon. Treasurer)

*Sir Ashley Clarke, G.C.M.G., G.C.V.O.	The Dowager Lady Harlech, D.C.V.O.
*Gerald E. Coke, Esq., C.B.E., Hon. F.R.A.M.	*Frederic Lloyd, Esq., J.P.
*Sir Edmund Compton, K.C.B., K.B.E., M.A., Hon. F.R.A.M.	*Professor Claus Moser, C.B.E.
*Miss Grizel Davies, Hon. F.R.A.M.	*Michael Pelloe, Esq., Hon. F.R.A.M.
*The Warden (ex officio)	*The Principal (ex officio)
Ruth, Lady Fermoy, C.V.O., O.B.E., Hon. R.A.M.	*S. O. Quin, Esq., Hon. F.R.A.M.
	*S. James Saunders, Esq., T.D., F.C.A. (Hon. Treasurer)

*Members of the Committee of Management

Finance Committee

Sir Gilmour Jenkins, K.C.B., K.B.E., M.C., Hon. F.R.A.M.
Michael Pelloe, Esq., Hon. F.R.A.M.
The Principal
S. O. Quin, Esq., Hon. F.R.A.M.
S. James Saunders, Esq., T.D., F.C.A.
W. Graham Wallace, Esq., F.C.A., Hon. F.R.A.M.

House Committee

The Principal (Chairman); The Warden; The Hon. Treasurer

ADMINISTRATIVE OFFICERS

Principal

Anthony Lewis, C.B.E., M.A., Mus.B. (Cantab.), Hon. R.A.M., Hon. F.T.C.L.

Warden

Derek Gaye, M.A. (Cantab.), Hon. R.A.M., Hon. R.C.M., A.R.C.O.

Secretary-General

H. Stanley Creber, O.B.E., Hon. F.R.A.M.

Registrar

Robin Golding, M.A. (Oxon.), Hon. A.R.A.M.

Senior Tutor

Christopher Regan, B.Mus. (Lond.), F.R.A.M., F.R.C.O.

Lady Superintendent

Mrs. Cedric Deller, O.B.E., Hon. A.R.A.M.

HONORARY OFFICERS

Auditor

The Rt. Hon. Sir Benjamin Ormerod, P.C., Hon. LL.D., Hon. F.R.A.M.

Physician

Clement C. Chesterman, Esq., O.B.E., M.D., F.R.C.P.

Dental Surgeon

L. Dawson Squibb, Esq., L.D.S., R.C.S.

Laryngologist

L. F. W. Salmon, Esq., M.B.E., M.S., F.R.C.S.

Auditors

Messrs. Gane, Jackson, Nelson & Freeman, Chartered Accountants

Solicitors

Messrs. Field, Roscoe & Co.

Bankers

Westminster Bank Ltd., Harley Street Branch

PROFESSORIAL STAFF

(T = Tutor)

Composition, Harmony, etc.

Timothy Baxter, A.R.A.M.
 Stuart Bedford, B.A. (Oxon.),
 A.R.A.M., F.R.C.O.
 Brian Brockless, B.Mus. (Lond.),
 Hon. A.R.A.M.
 Gavin Brown, M.A., B.Mus. (Oxon.),
 Hon. A.R.A.M., F.R.C.O.
 Alan Bush, D.Mus. (Lond.), F.R.A.M.
 Cornelius Cardew, F.R.A.M.
 R. H. Clifford-Smith, M.A. (Oxon.),
 D.Mus. (Lond.), F.R.A.M.,
 Hon. R.C.M., F.R.C.O.
 Noel Cox, B.Mus. (Lond.), F.R.A.M.,
 F.R.C.O. (T)
 M. E. Gwen Dodds, Mus.B. (Cantab.),
 Hon. R.A.M.
 Frederick T. Durrant, D.Mus. (Lond.),
 B.Mus. (Dunelm.), F.R.A.M.,
 F.R.C.O.
 Eric Fenby, O.B.E., Hon. R.A.M.
 Peter Fletcher, M.A., D.Phil. (Oxon.),
 Hon. R.A.M.
 Ivor R. Foster, F.R.A.M.
 Norman Fulton, F.R.A.M.
 John Gardner, B.Mus. (Oxon.),
 Hon. R.A.M.
 Simon Harris, M.A., B.Mus. (Oxon.),
 Hon. A.R.A.M.
 Dorothy Howell, F.R.A.M.
 Margaret Hubicki, F.R.A.M. (T)
 James Iliff, B.Mus. (Lond.), F.R.A.M.
 Roy Jesson, M.A., B.Mus. (Oxon.),
 Ph.D. (Indiana), Hon. A.R.A.M. (T)
 Malcolm Macdonald, M.A., Mus.B.
 (Cantab.), Hon. R.A.M.
 Hugh Marchant, F.R.A.M., A.R.C.O.
 (T)
 Hamish Milne
 Geoffrey Pratley, B.Mus. (Dunelm.),
 A.R.A.M.
 Arthur J. Pritchard, D.Mus. (Dunelm.),
 Hon. R.A.M., F.R.C.O., F.T.C.L. (T)
 Christopher Regan, B.Mus. (Lond.),
 F.R.A.M., F.R.C.O. (T)
 Stephen Rhys, B.Mus. (Lond.), A.R.A.M.
 Patrick Savill, M.A., Mus.B. (Cantab.),
 Hon. R.A.M., Hon. A.R.C.M.
 Georgina Smith, B.Mus. (Lond.),
 A.R.A.M. (T)

Paul Steinitz, D.Mus. (Lond.), F.R.A.M.,
 F.R.C.O.
 Richard Stoker, A.R.A.M. (T)
 Roy Teed, A.R.A.M.
 Eric H. Thiman, D.Mus. (Lond.),
 Hon. R.A.M., F.R.C.O.
 Sarah Thomas, B.Mus. (Lond.),
 A.R.A.M.
 Philip Tomblings, Hon. A.R.A.M.,
 F.R.C.O. (T)
 Sven Weber, B.Mus. (Lond.), A.R.A.M.
 Arthur Wills, D.Mus. (Dunelm.),
 Hon. A.R.A.M., F.R.C.O.

Aural Training

Frederick T. Durrant, D.Mus. (Lond.),
 B.Mus. (Dunelm.), F.R.A.M.,
 F.R.C.O.
 Simon Harris, M.A., B.Mus. (Oxon.),
 Hon. A.R.A.M.
 Hugh Marchant, F.R.A.M., A.R.C.O.
 (T)
 Christopher Regan, B.Mus. (Lond.),
 F.R.A.M., F.R.C.O. (T)
 Madeleine Windsor, F.R.A.M. (T)

Pianoforte

Sybil Barlow, F.R.A.M.
 Frank Britton, F.R.A.M.
 Patrick Cory, F.R.A.M.
 Nigel Coxe, F.R.A.M.
 Else Cross, Hon. A.R.A.M.
 Ivey Dickson, F.R.A.M.
 Leslie England, F.R.A.M.
 Gordon Green, Hon. R.A.M.,
 F.R.M.C.M.
 Kyla Greenbaum, F.R.A.M.
 Sidney Harrison, Hon. R.A.M., F.G.S.M.
 Ruth Harte, A.R.A.M.
 Jean Harvey, F.R.A.M.
 Michael Head, F.R.A.M.
 Harry Isaacs, F.R.A.M.
 Frederic Jackson, F.R.A.M.
 Roy Jesson, M.A., B.Mus. (Oxon.),
 Ph.D. (Indiana), Hon. A.R.A.M. (T)
 Guy Jonson, F.R.A.M. (T)
 Alexander Kelly, F.R.A.M.
 Joan Last, Hon. A.R.A.M.
 Mildred Litherland, A.R.A.M.
 Virginia McLean, F.R.A.M.

Pianoforte (cont.)

Dennis Murdoch, F.R.A.M.
John Palmer, F.R.A.M.
Pamela Petchey, F.R.A.M. (T)
Lois Phillips, A.R.A.M.
Max Pirani, Hon. R.A.M.
Alan Richardson, F.R.A.M.
George Rogers, Hon. A.R.A.M.
Harold Rubens, Hon. A.R.A.M.
Georgina Smith, B.Mus. (Lond.),
A.R.A.M. (T)
Daphne Spottiswoode, Hon. A.R.A.M.
Madeleine Windsor, F.R.A.M. (T)

Pianoforte Accompaniment

Geoffrey Pratley, B.Mus. (Dunelm.),
A.R.A.M.
Rex Stephens, F.R.A.M. (T)
John Streets, F.R.A.M.
Madeleine Windsor, F.R.A.M. (T)

Organ

Douglas Hawkridge, F.R.A.M.,
F.R.C.O.
Douglas Hopkins, D.Mus. (Lond.),
F.R.A.M., F.R.C.O., F.G.S.M. (T)
Arnold Richardson, F.R.A.M., A.R.C.O.
Martindale Sidwell, F.R.A.M., F.R.C.O.

Harpsichord

Geraint Jones, F.R.A.M.

Singing

May Blyth, F.R.A.M.
Kenneth Bowen, M.A., Mus.B.
(Cantab.), B.A. (Wales),
Hon. A.R.A.M.
Bruce Boyce, Hon. R.A.M.
Henry Cummings, F.R.A.M.
Jean Austin Dobson
Jean Mackenzie Greive, A.R.A.M.
Olive Groves, F.R.A.M.
Mary Hamlin, A.R.A.M.
Philip Hattey, A.R.A.M.
Roy Henderson, F.R.A.M.
Mary Jarred, Hon. R.A.M.
Mary Makower
Joy Mammen, Hon. A.R.A.M.
Flora Nielsen, Hon. R.A.M.
Constance Shacklock, F.R.A.M.
Marjorie Thomas, Hon. R.A.M.,
F.R.M.C.M.

Violin

Derek Collier, F.R.A.M.
Frederick Grinke, F.R.A.M.
Sydney Humphreys, F.R.A.M.
Emanuel Hurwitz, F.R.A.M.
Marjorie Lavers, F.R.A.M.
Jack McDougal, Hon. A.R.A.M.
Molly Mack, Hon. R.A.M.
Hugh Maguire, F.R.A.M.
David Martin, F.R.A.M.
Clarence Myerscough, A.R.A.M.
Manoug Parikian, Hon. R.A.M.,
F.T.C.L.
Rosemary Rapaport, F.R.A.M.
Winifred Small, F.R.A.M.
Trevor Williams, A.R.A.M.

Viola

Winifred Copperwheat, F.R.A.M.
Gwynne Edwards, F.R.A.M.
Max Gilbert, F.R.A.M.
Stephen Shingles, A.R.A.M.

Violoncello

Joan Bonner, F.R.A.M.
Douglas Cameron, F.R.A.M.
Florence Hooton, F.R.A.M.
Vivian Joseph, F.R.A.M.
Derek Simpson, F.R.A.M.
Muriel Taylor, F.R.A.M.

Double Bass

John Walton, F.R.A.M.

Flute

Derek Honner, F.R.A.M.
Norman Knight, F.R.A.M.
Betty Mills, A.R.A.M.
Gareth Morris, F.R.A.M.

Oboe

Neil Black, Hon. A.R.A.M.
Leonard Brain, F.R.A.M.
Janet Craxton, F.R.A.M.
Michael Dobson
Margaret Eliot, Hon. R.A.M.

Clarinet

John Davies, F.R.A.M. (T)
Georgina Dobrée, A.R.A.M.
Alan Hacker, F.R.A.M.

Bassoon

Gwydion Brooke, F.R.A.M.
Anthony Judd, A.R.A.M.
Ronald Waller, A.R.A.M.

Horn

James Brown, O.B.E., Hon. A.R.A.M.
 Ifor James, F.R.A.M.
 Barry Tuckwell, O.B.E., Hon. R.A.M.

Trumpet

Sidney Ellison, F.R.A.M. (T)
 William J. Overton, Hon. R.A.M.

Trombone

Sidney F. Langston, Hon. R.A.M.

Tuba

John Fletcher, Hon. A.R.A.M.

Timpani

James Blades, Hon. R.A.M.

Harp

Osian Ellis, F.R.A.M.
 Enid Quiney, A.R.A.M.

Guitar

Hector Quine, Hon. A.R.A.M.

Fencing

John Parkins, Hon. A.R.A.M.

French

Jean Parzy, Hon. A.R.A.M.

German

Eleanor Lester, Hon. A.R.A.M.

Italian

Dr. Lella Alberg, Hon. A.R.A.M.

JUNIOR EXHIBITIONERS' COURSE**Composition**

Gareth Walters, A.R.A.M.

Pianoforte

Jean Anderson, A.R.A.M.
 Yvonne de Rowen, A.R.A.M.
 Christopher Elton
 Rachel Gutsell, A.R.A.M.
 Una Gwynne, A.R.A.M.
 Ruth Harte, A.R.A.M.
 Frances Holmes, A.R.A.M.
 Pamela Jaquarello
 Margaret MacDonald
 Norah Newby, A.R.A.M.
 Cynthia Phillimore
 Lois Phillips, A.R.A.M.
 Helen Piena, A.R.A.M.
 Antony Saunders, A.R.A.M.
 Lilian Seccombe, A.R.A.M.
 Barbara Withers, A.R.A.M.

Singing

Elizabeth Cooper, A.R.A.M.

Violin

Shirley Barraclough
 Barbara Chipper
 Margit Hegedus
 Jack McDougal, Hon. A.R.A.M.
 Sheila Nelson, B.Mus. (Lond.)
 Susan Thorpe
 Brian Underwood, A.R.A.M.

Viola

Marjorie Lempfert, A.R.A.M.

Violoncello

Gregory Baron, A.R.A.M.
 Shelley Gunning, A.R.A.M.
 Lilly Phillips, F.R.A.M.

Flute

Norman Knight, F.R.A.M.
 Maija Lielausis

Oboe

Margaret Eliot, Hon. R.A.M.
 Cynthia Phillimore

Clarinet

Georgina Dinneen

Bassoon

Frances Holmes, A.R.A.M.

Trumpet and Trombone

William Houghton, A.R.A.M.
 Edward Spratt, A.R.A.M.

Horn

Anthony Randall, A.R.A.M.

Percussion

Anne Collis, A.R.A.M.

First and Second Orchestras

Rita Sharpe, A.R.A.M.

Classes and Choirs

Elizabeth Cooper, A.R.A.M.
 Stephen Rhys, B.Mus. (Lond.),
 A.R.A.M.
 Clive Simmonds, B.Mus. (Lond.),
 F.R.C.O.

First Orchestra

Sir John Barbirolli, C.H., Hon. Mus.D., Hon. D. Litt., F.R.A.M., F.T.C.L.
Maurice Handford, F.R.A.M.

Second Orchestra and Advanced Conductors' Course

Maurice Miles, F.R.A.M.

Chamber Orchestra

The Principal
and Guest Conductors

Third Orchestra and First-year Conductors' Course

Maurice Miles, F.R.A.M.

Classes in Orchestral Technique

Paul Beard, O.B.E., F.R.A.M., F.G.S.M.

Classes in Orchestration

Leighton Lucas, Hon. R.A.M.

Chamber Music

Sidney Griller, C.B.E., F.R.A.M.

Gwynne Edwards, F.R.A.M.

Wilfrid Parry, F.T.C.L.

Choir

Frederic Jackson, F.R.A.M.

Chamber Choir

The Warden

Choir Training and Organ Accompaniment

Douglas Hopkins, D.Mus. (Lond.), F.R.A.M., F.R.C.O., F.G.S.M.

Opera Class

John Streets, F.R.A.M. (Director)

Steuart Bedford, B.A. (Oxon.), A.R.A.M., F.R.C.O.

Tom Hammond, Hon. A.R.A.M.

Mary Nash

History of Music and Musical Repertoire

Peter Fletcher, M.A., D.Phil. (Oxon.), Hon. R.A.M.

John Gardner, B.Mus., (Oxon.), Hon. R.A.M.

Arthur Jacobs, M.A. (Oxon.), Hon. R.A.M.

Roy Jesson, M.A., B.Mus. (Oxon.), Ph.D. (Indiana), Hon. A.R.A.M.

Junior Exhibitioners

M. E. Gwen Dodds, Mus.B. (Cantab.), Hon. R.A.M.

HISTORY AND PREMISES

The Royal Academy of Music, which is one of the oldest institutions of advanced musical training in Europe, was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under direct patronage of His Majesty King George IV, who granted it a royal charter in 1830. The Royal Academy has enjoyed the Patronage of the reigning Sovereign ever since.

The present main building in Marylebone Road was erected in 1910-11 to the design of Sir Ernest George and Alfred Yeates. It contains a large hall (the Duke's Hall), a smaller concert/lecture hall and a well-equipped theatre for opera performances, besides many classrooms, seminar rooms and studios for private tuition.

The Royal Academy also has premises in York Terrace (immediately behind and connected to the main building), where is located the fine new accommodation for the library. This was opened by Queen Elizabeth the Queen Mother in 1968. The Library possesses important manuscripts and early printed music to which specialists are given access. For general use there are very extensive reference and lending collections available to professors and students. In 1938 Sir Henry Wood (Conductor of the Students' Orchestra 1923-44) presented to the Royal Academy his library of 3,000 orchestral scores and 2,000 complete sets of orchestral parts. Other bequests and gifts have continually increased the range and scope of the library.

The Manson Room is equipped for the study of modern music and the Arnold Bax Room houses the collection of modern pictures left to the Academy by the late Harriet Cohen. In addition, the Academy has received from generous donors many valuable instruments which are allotted for the use of talented students, under certain conditions.

COURSES OF STUDY

There are two main courses—the Performers' Course (which includes Composition) and the G.R.S.M. (Graduate of the Royal Schools of Music) Course. Both courses are normally of three years' duration, but the Performers' Course can be extended to four, five or six years. Courses are full-time; there are no facilities for part-time study. All academic arrangements are subject to the approval of the Principal.

PERFORMERS' COURSE

The course includes weekly lessons and classes as follows:

A principal study (one hour). For advanced students who have completed three years—one hour and a half.

A second study (half an hour).

Music Techniques (Harmony, etc.) (half an hour individual tuition or an equivalent time in class).

Aural training and sight-singing (one hour)

History of music and musical style.

Foreign languages (for those taking singing as a principal study).

In addition, classes, seminars or lectures are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in Master-Classes given by distinguished international artists from time to time.

The following subjects may be taken as principal study:

Composition	Singing	Oboe	Tuba
Pianoforte	Violin	Clarinet	Timpani
Pianoforte	Viola	Bassoon	Harp
accompaniment	Violoncello	Horn	Guitar
Organ	Double Bass	Trumpet	
Harpsichord	Flute	Trombone	

The above subjects, with the addition of History of Music, can also be taken as second study. Orchestral playing, choral singing, chamber music, orchestration, opera, and choir training (for students taking organ as their principal study) are available without extra fee for those who are considered to be ready for these studies.

G.R.S.M. (Graduate of the Royal Schools of Music) COURSE

This three-year course, including practical subjects, harmony and counterpoint, keyboard harmony and history, offers a complete basic music training, and leads to the Diploma 'Graduate of the Royal Schools of Music, London' which is awarded to successful candidates after an examination held jointly with the Royal College of Music. The Diploma is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on graduate basis, but after 1973 will not be accepted by the Department of Education and Science for the status of Qualified Teacher. Students are therefore strongly advised to take a further year of training (in which particular emphasis is laid on the study of teaching methods and their practical

application) that is available at various University Departments of Education and at certain Colleges of Education, and entitles successful students to a Music Teacher's Certificate.

Training for the G.R.S.M. Course can only be begun in the Michaelmas Term each year, and students must be eighteen years old by the 31st December in the year in which they begin the course. Candidates must have obtained a minimum of five 'O' level passes in the G.C.E., or an equivalent that is acceptable to the Department of Education and Science. (A Grade 1 Pass in the C.S.E. is rated as the equivalent of a G.C.E. 'O' level Pass.) Candidates must have a good keyboard facility, and are generally required to take a keyboard instrument as their principal or second study. Certain Academy examinations have to be passed at the end of each year's training, and students who fail to qualify in these may be required to repeat a year of the course or withdraw from it altogether. At the end of the final year candidates are required to undergo a practical examination and a paperwork examination in musical history and analysis. For further particulars see the special syllabus.

UNIVERSITY DEGREES

Students may prepare for degrees in music of London, Durham or Dublin Universities. Applicants must satisfy the minimum entrance requirements of the University concerned and are required to attend the normal entrance examination at the Academy.

JUNIOR SCHOOL

A limited number of Junior students are admitted. These students, who must show exceptional promise, are expected to seek entry as full students when they reach the age of sixteen. As Junior students, they are normally expected to attend one afternoon a week to receive individual instruction in their principal study, and to attend classes in Elements and Aural Training.

ANNUAL EXAMINATIONS

These take place during the Midsummer Term.

ORCHESTRAS

There are four orchestras. Admission to the First Orchestra and the Chamber Orchestra is by audition. The First and Second Orchestras have two three-hour rehearsals weekly, the Chamber Orchestra and

Third Orchestra one rehearsal a week. All orchestras give concerts at least once a term.

CHORUSES

The Choir meets for a two-hour rehearsal once a week and presents major choral works in collaboration with the First Orchestra or Chamber Orchestra at regular intervals. The Chamber Choir meets for a one-hour rehearsal once a week. There are also smaller choral ensemble classes for students taking singing as a principal study.

CHAMBER MUSIC

Students have the opportunity of forming ensembles of every kind and a large number of string quartets and chamber music groups with and without piano receive regular training at various levels. Ensembles appear frequently at concerts and can compete for prizes and other awards.

OPERA CLASS

The opera class exists for the training of singing students who are considered to possess the necessary qualifications. Operas are rehearsed, in preparation for performances, on lines similar to those prevailing in professional opera companies. In addition to the opportunity of performing opera and increasing their repertoire, students are given tuition in the interpretation of operatic music and in stage movement. The more advanced students are also given opportunities of acquiring experience in stage-managing and producing. Conducting students are offered facilities for répétiteur work and rehearsal conducting.

CONDUCTORS' CLASS

Entry to the Conductors' Class is by competitive examination held annually in June. The Class is normally restricted to four students in each of the two divisions—Advanced and First-year. Tuition includes: baton technique, repertoire, score-reading and practical conducting with the Second and Third Orchestras.

CONCERTS

Participation in concerts, particularly by those taking the Performers' Course, is regarded as an integral part of professional training, and substantial opportunities for concert experience are provided whether in one of the Halls in the Academy or in various locations outside. The weekly Wednesday concerts at 5 p.m. in the Duke's Hall are open to the public.

REVIEW WEEKS

At the end of the Michaelmas and Lent terms there are 'Review Weeks' devoted to intensive concert-giving, special extra-curriculum musical activities and lectures on the subjects of general artistic, social and scientific interest.

SCHOLARSHIPS AND PRIZES

There are two hundred scholarships, exhibitions and prizes available to students. Details of scholarships offered for competition are obtainable in January by application to the Secretary-General. The closing date for applications in 1970 is Monday, 9th February. Competitions are held in the Lent Term.

TUTORS

Every student is allocated to a tutor, from whom advice can be sought on general academic and personal questions.

TUITION ARRANGEMENTS

The allocation of students to Professors is at the discretion of the Principal. Any change in a student's curriculum, whether of subject or professor, must be approved by the Principal or Senior Tutor in writing; *students are not permitted to negotiate directly with Professors with reference to such changes.* Students who have completed three years (nine terms) and have reached the appropriate standard (Division IV) in their principal study may, with the permission of the Principal, take a reduced curriculum with a corresponding reduction of fees.

ADMISSION

Application for admission, on the official entry form *together with the entrance fee of three guineas*, must reach the Registrar not later than 1st January. If the applicant is not considered eligible for the entrance examination the entrance fee will be refunded. All candidates are required to attend an entrance examination at the Academy: they will be expected to perform two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second study; they will also be given sight-reading, ear tests and questions on general musicianship. Students of composition should send to the Secretary-General examples of their work at least one week before the date of the entrance examination. An accompanist will be provided.

Entrance examinations for entry in the Michaelmas Term 1970 will be held at the Academy from 13th to 17th April.

Entrance examinations for overseas applicants are usually held during the two weeks immediately preceding the Michaelmas Term, in order to avoid unnecessary travel. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London, so that suitable arrangements can be made. It must be understood that the offer of an entrance examination in no way guarantees admittance to the Academy.

Applicants who are unable to attend the entrance examination because of ill-health are required to submit a doctor's certificate; in such cases every effort will be made to arrange another appointment. If thirty days' notice is given, half the entrance fee will be refunded to candidates who wish to withdraw their applications.

Students who have not obtained a General Certificate of Education, and wish to enter the Royal Academy with a view to a performer's career, should provide themselves with a statement from their Headmaster or Headmistress showing that they have reached a standard of general education appropriate to their age and special talents. Students wishing to take the G.R.S.M. course must have obtained the requisite number of passes in the G.C.E., as outlined on page 10.

POST-GRADUATE ENTRY

Suitably qualified post-graduate students may be admitted for a course of one or more years; application should be made as above.

DATES OF TERMS

For the Academic Year 1969-70 these will be:

Michaelmas Term: 22nd September-13th December

Lent Term: 5th January-26th March

Midsummer Term: 27th April-18th July

FEES

The tuition fees for all courses are £255 a year (£85 a term). All fees are payable in advance at the beginning of each term and at least half a term's notice of withdrawal by a student is required. Failing the receipt of such notice by the Secretary-General, the fees for half a term are payable. The Governing Body reserves the right to increase the tuition fees at the beginning of an academic year after due notice has been given.

OPTIONAL EXTRA SUBJECTS

Any of the subjects taught in the Academy may be taken as an extra

study, subject to the permission of the Principal or the Senior Tutor at the following fees (payable in advance):

	Per Term		
	£	s.	d.
Additional principal study—			
One lesson per week (30 minutes)	26	15	0
Two lessons per week (30 minutes each)	50	0	0
One lesson per week (30 minutes)—in lieu of second study	21	0	0
Two lessons per week (30 minutes each)—in lieu of second study	41	12	0
Languages—French, German, Italian (30 minutes) ..	12	0	0
All additional second studies—			
One lesson per week (30 minutes)	17	17	0

ACCOMMODATION

The Academy is non-residential, but the Lady Superintendent will give advice about accommodation in London.

PRACTISING FACILITIES

During the daytime it is only occasionally possible for students to practise at the Academy, but there are practising facilities at the Wigmore Hall Studios. Rooms at the Academy are available between 6 and 8.45 p.m. from Monday to Friday, and 2 to 6 p.m. Saturday and Sunday during term.

ATTENDANCE

Students are expected to take full advantage of the facilities offered to them at the Royal Academy and to be prepared to attend at least three or four days each week. There is a Students' Refectory where meals can be obtained at low prices.

If students are unavoidably prevented from attending any lesson or class, they are required to give notice in advance direct to the Professors concerned. In cases of illness other than of a minor character, notice must be sent to the Secretary-General, together with a medical certificate.

GENERAL REGULATIONS

- I. All orders for the government and regulation of the Academy shall be issued by the Governing Body.
- II. Students shall be admitted at the beginning of each Michaelmas Term.
- III. Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, to carry

out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three consecutive terms. The father or guardian of a student will be required to sign a minute of approval, appended to the Agreement, binding him to pay fees for the said three terms.

- IV. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.
- V. Students are expected to attend all lessons and classes regularly and punctually. Those failing to record at least 75% attendance will not be eligible to enter for the Annual Examinations.
- VI. Students absent through illness must immediately send written notification to the Secretary-General, with a medical certificate.
- VII. Students are required to attend all rehearsals and performances as called upon by the Principal, unless they have special permission to be absent.
- VIII. The Principal may veto the acceptance of a public performance or recital by a student should he consider it contrary to the interests of the student or the Academy.
- IX. Classes and lessons officially approved may not be altered without permission from the Principal or Senior Tutor.
- X. All fees shall be paid in advance, and at least half a term's notice of the withdrawal of a student shall be given. Failing the due receipt of such notice by the Secretary-General, the fees for half a term shall be payable.
- XI. The Governing Body may refuse the entry or re-entry of any student.
- XII. Any infringement of the Regulations, or any discreditable conduct, shall subject the student, at the discretion of the Governing Body, to suspension or dismissal from the Academy.

DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

(a) Fellow (F.R.A.M.).

This distinction is limited to two hundred and fifty Fellows. Past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it may, on the recommendation of

the Governing Body and the written certificate of the principal music professor, be elected by the Directors 'Fellows of the Royal Academy of Music'.

(b) Honorary Fellow (Hon. F.R.A.M.).

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians.

(c) Honorary Member (Hon. R.A.M.).

Honorary Members are distinguished musicians of any country elected by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

(d) Associate (A.R.A.M.).

This diploma is conferred only on past students of the Academy who have distinguished themselves and whom the Governing Body shall recommend to the Directors for such distinction.

(e) Honorary Associate (Hon. A.R.A.M.).

Honorary Associates are friends of the Royal Academy of Music who have rendered signal service to the institution and who have not been students at the R.A.M.

(f) Licentiate (L.R.A.M.).

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

(g) G.R.S.M. (London).

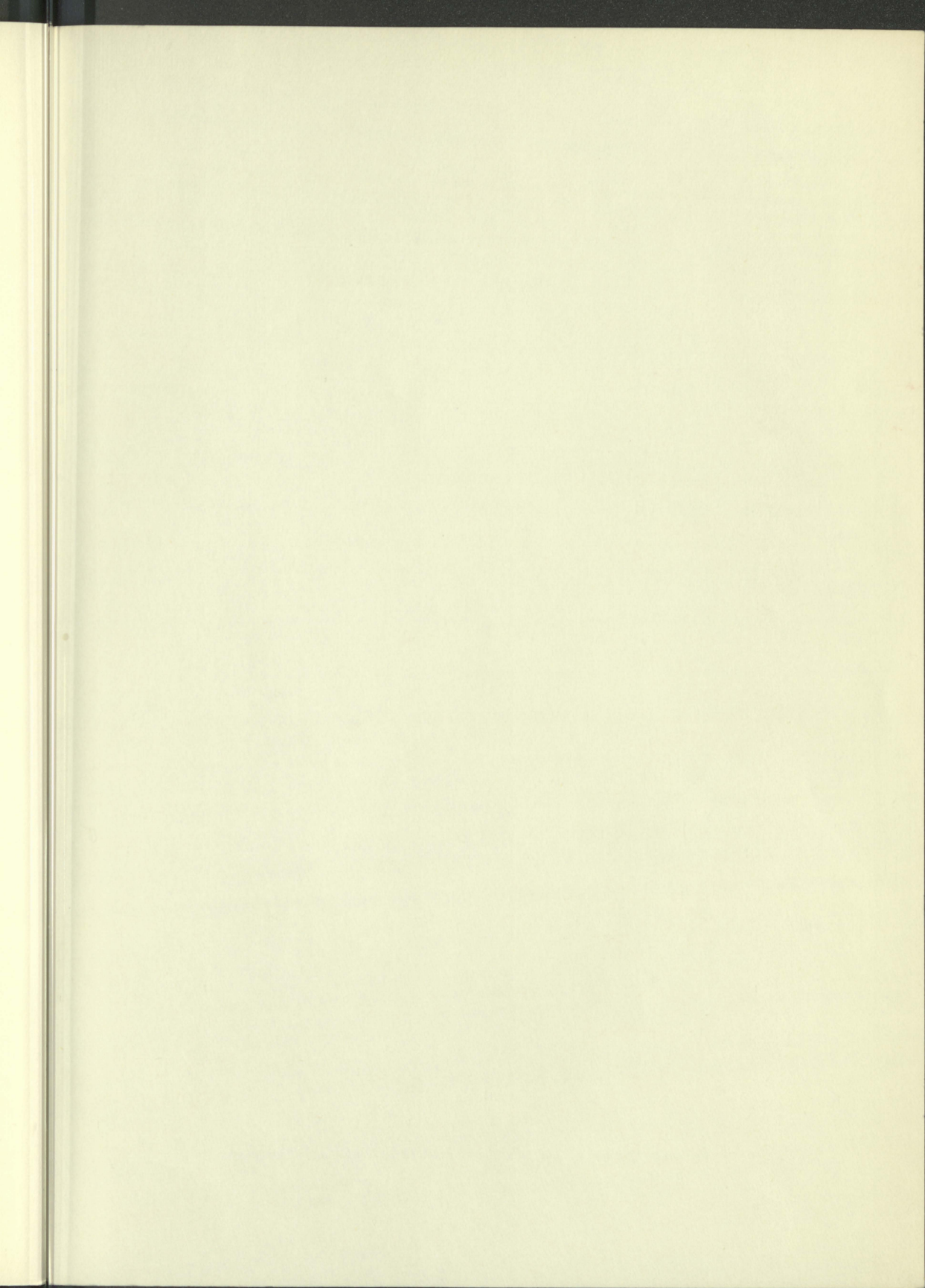
The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music.

R.A.M. CLUB

The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings—social and musical—are held periodically, and the R.A.M. Magazine, published twice a year, in June and December, is sent to all members. Further particulars may be obtained from the Hon. Secretary of the Club, at the Royal Academy of Music.

R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote co-operation among its members for social, cultural and athletic activities, and to provide a channel of communication between the students and the R.A.M. authorities. The annual membership fee of £3 3 0 also entitles members to receive the R.A.M. Magazine.



The University of London and the various members of the principal
colleges, in order to the University of London, the Faculty
of Medicine of London.

(i) University of London (1827-1871).

University of London was founded in 1827, and the University of London was
the first medical school in the world to have a full-time medical
school.

(ii) University of London (1871-1871).

University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

(iii) University of London (1871-1871).

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

(iv) University of London (1871-1871).

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

(v) University of London (1871-1871).

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

(vi) University of London (1871-1871).

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

(vii) University of London (1871-1871).

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.

The University of London was founded in 1871, and the University of London was
the first medical school in the world to have a full-time medical
school.